

Department of Modern Languages and Literatures
Graduate Bulletin
Fall 2021

Course offerings in Arabic, Chinese, French, German, Haitian Kreyòl, Hebrew, Italian, Modern Languages and Literatures, Portuguese, and Spanish

For more information, please contact course instructors or Dr. Christine Arce, Director of Graduate Studies (carce@miami.edu)

ARABIC

Language/culture courses (zero credits; consult Canelink for schedules)

ARB 641	Elementary Arabic I for Graduate Students
ARB 642	Elementary Arabic II for Graduate Students
ARB 651	Intermediate Arabic I for Graduate Research
ARB 652	Intermediate Arabic II for Graduate Research
ARB 654	Advanced Arabic II for Graduate Research
ARB 658	Advanced Arabic for Graduate Heritage Learners

CHINESE

Language/culture courses (zero credits; consult Canelink for schedules)

CHI 641	Elementary Chinese I for Graduate Students
CHI 642	Elementary Chinese II for Graduate Students
CHI 651	Intermediate Chinese I for Graduate Research
CHI 652	Intermediate Chinese II for Graduate Research
CHI 654	Advanced Chinese for Graduate Research

FRENCH

Language/culture courses (zero credits; consult Canelink for schedules)

FRE 641	Elementary French I for Graduate Students
FRE 642	Elementary French II for Graduate Students
FRE 645	Accelerated Elementary French for Graduate Students
FRE 651	Intermediate French I for Graduate Research
FRE 652	Intermediate French II for Graduate Research
FRE 653	Advanced French I for Graduate Research

Graduate Seminar (three credits). Fall 2021

FRE 721 / MLL 721 “THEATER/POWER/REVOLUTION”

Dr. Logan Connors logan.connors@miami.edu

Tuesdays, 1:30-4:30 pm

Merrick 210.01

This seminar will investigate the role of theater and performance in representing, fomenting, disseminating, and critiquing revolution. Theoretical and contextual readings will address an array of periods, geographies, and cultures. Our investigation will include a case study of theater’s engagement with revolution in eighteenth-century France and its colonial empire.

The course will unfold in three parts. In part one, we will tackle a diverse selection of fundamental texts from Theatre and Performance Studies, and particularly, on the subjects of theater and power, theater and propaganda, and theater and violence. In part two, we will analyze the articulation of theater and social unrest in pre-revolutionary and revolutionary France and its Caribbean slave colonies. In part three, participants will be invited to share their research on this eighteenth-century context or on a particular theatrical-revolutionary overlap from among their own research interests.

Readings will include theoretical and contextual works by Giorgio Agamben, Diana Taylor, Patricia Ybarra, Jeff Ravel, Jacky Bratton, Christian Biet, Jacques Rancière, Michel Foucault, Yann Robert, Tracy Davis, Richard Schechner, Bishnupriya Dutt, Erika Fischer-Lichte, Thomas Postlewait, Susan Leigh Foster, John Garrigus, Ann Stoler, Frederick Cooper, Joseph Roach, Rebecca Schneider, Lauren Clay, Annelie Curulla, Baz Kershaw, Christy Pichichero, Susan Bennett, and more.

No knowledge of French is required to enroll in the MLL 721. Participants enrolled in FRE 721 will read a selection of French-language plays from 1770-1795 and complete writing assignments in French. Participants in MLL 721 will read translations of several French-language plays as well as a short, personalized list of dramatic works drawn from their particular area/language of research and in consultation with the course instructor. Participants in MLL 721 will complete all writing assignments in English or French.

GERMAN

Language/culture courses (zero credits; consult Canelink for schedules)

GER 641 Elementary German I for Graduate Students
GER 642 Elementary German II for Graduate Students
GER 651 Intermediate German I for Graduate Research
GER 652 Intermediate German II for Graduate Research

HAITIAN KREYÒL

Language/culture courses (zero credits; consult Canelink for schedules)

HAI 642 Elementary Haitian Kreyòl II for Graduate Students
HAI 652 Intermediate Haitian Kreyòl for Graduate Research

HEBREW

Language/culture courses (zero credits; consult Canelink for schedules)

HEB 642 Elementary Hebrew II for Graduate Students
HEB 652 Intermediate Hebrew for Graduate Research

ITALIAN

Language/culture courses (zero credits; consult Canelink for schedules)

ITA 641 Elementary Italian I for Graduate Students
ITA 642 Elementary Italian II for Graduate Students
ITA 651 Intermediate Italian I for Graduate Research
ITA 652 Intermediate Italian II for Graduate Research

MODERN LANGUAGES AND LITERATURES

Graduate seminars (three credits) Fall 2021

MLL 711, “Introduction to Critical Theory”
Dr. Tracy Devine Guzmán, tdguzman@miami.edu
Wednesdays, 12:30-3:30

Merrick 210.01

This seminar offers an introduction to many of the influential thinkers who have shaped our (predominantly Western) understanding of cultural production in relation to history, philosophy, politics, and distinct forms of social organization. Beginning with antiquity and ending in the twenty-first century, our study will center on the interplay between representation and power and how, across time and space, it has come to bear on critical aesthetic and ethical judgments. Along the way, we will also consider several non-Western interventions in these discussions as a series of counterpoints to the “anthological approach” so typical for a course of this nature.

Our archive is wide and deep: Students should expect to read one monograph and several excerpts/articles for each class session. Grades will be based on class participation and weekly reaction papers (50%) and one final essay (50%).

Please read Aristotle’s Poetics in preparation for the first class session.

MLL 721/FRE 721 "THEATER/POWER/REVOLUTION"

Dr. Logan Connors logan.connors@miami.edu

Tuesdays, 1:30-4:30 pm

Merrick 210.01

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The course will unfold in three parts. In part one, we will tackle a diverse selection of fundamental texts from Theatre and Performance Studies, and particularly, on the subjects of theater and power, theater and propaganda, and theater and violence. In part two, we will analyze the articulation of theater and social unrest in pre-revolutionary and revolutionary France and its Caribbean slave colonies. In part three, participants will be invited to share their research on this eighteenth-century context or on a particular theatrical-revolutionary overlap from among their own research interests.

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MLL 721/ SPA 721/ HIS 697/ENG 695 “*In/tangible Pedagogies: Building an Interdisciplinary and Holistic Curriculum on Archival Studies*”

Dr. Yolanda Martínez San Miguel, Dr. Martin Tsang, Amanda Moreno, Béatrice Skokan

Tuesdays 1:30-4:00 pm

Location: Richter Library, CHC

In the last decade, the Humanities have experienced an Archival Turn, and several important scholars in Art, History, Cultural Studies, Black, Africana and Ethnic Studies, Gender and Sexuality Studies, and the Social Sciences have engaged in a critical interrogation of archives, as material objects, institutions, and forms of disseminating and limiting knowledge (Guha, Stoler, Trouillot, Fuentes, Nemser, among many others). In Colonial Latin American Studies, for example, most of the official archives were gathered by imperial functionaries or the Inquisition, so the voices of Indigenous and Black subjects, as well as other communities that had limited access to European writing, have problematic representation in existing archives. Another problem for colonial archives is that many of the collection holdings are housed either in metropolitan centers (the Archivo de Indias, in the case of many countries in Latin America) or have been acquired by a few libraries with resources for early modern manuscripts, such that many foundational documents are actually not owned by the national communities and countries to which they should belong. Finally, in many of the Caribbean countries the issue of proper preservation of archives—due to the effects of tropical weather and hurricanes, as well as the lack of economic resources to keep archives and libraries open and in good condition—has also been an area of debate and concern. Therefore, we would like to propose an interdisciplinary graduate course in Caribbean Archival Studies, to introduce UM students to the fundamentals of archival theory and practice. Archives are defined here in their broadest terms—our working definition includes material and physical repositories of papers, objects, and art. This course is open to graduate students in the arts and sciences who wish to interrogate and ultimately add to our understanding of archives through hands-on training and experiences using the wealth of materials from UM Libraries’ (UML) Distinctive Collections with an emphasis on the Caribbean and Latin America. By working with the faculty of Special Collections, the Cuban Heritage Collection, and the Kislak Center students will obtain training in multiple facets of archival processing and collection management. The syllabus will also explore new technologies for archival management. By doing so, each student will be able to understand the decisions, labor, and practices that go into the creation, care, and use of archives and their spaces. The class will also explore how archives are transforming their practices and scope and how the horizons of archives are expanding to make room for different types of archival practices. The class includes sessions lead by four guests archivists engaging in Caribbean Archival curating, preservation and theorization.

MLL 772-4J, “Media Studies: Technology, Environment, Method”

Dr. Allison Schifani

Th: 9:30am to 12:30pm

Merrick Building 210-01

This course is intended to provide graduate students with a survey of Media Studies as an academic discipline and discursive field. Students will approach a broad range of texts in the field and outline both its historical development and contemporary debates, with a particular focus on emerging theories and practices within Media Studies in the academy. Students will be exposed to media objects as well as theoretical works approaching such objects as infrastructure, environment, critical methods, production, and historical developments. This course counts toward the Graduate Certificate in the Digital Humanities and is open to graduate students across the College of Arts and Sciences.

MLL 799 “Dissertation and Professional Writing Seminar”

Dr. Andrew Lynch, a.lynch@miami.edu

Mondays, 5-8

Merrick 210.01

The objective of this course is to prepare the dissertation prospectus and begin work on the dissertation, in dialogue with the instructor and peers. Students will present their work-in-progress during class meetings and will offer critique, suggestions, and feedback to each other. Focus will be on placing research projects in methodological and critical theoretical perspectives, while conceptualizing arguments for various purposes and types of audiences. Some readings will be assigned in relation to this process of dialogue among all participants in the course. The ultimate goal is to complete the first chapter of the dissertation over the course of the semester, so that students have dissertation projects well underway at the beginning of their eighth semester of graduate study. Course grades will be based on students’ weekly participation and active engagement with their classmates’ work (50%) and the instructor’s evaluation of the progress and maturity of work produced over the course of the semester (50%). **The course is mandatory for students in their seventh semester of study.** It may be repeated optionally in subsequent years by students in advanced stages of dissertation writing.

PORTUGUESE

- POR 642 Elementary Portuguese II for Graduate Students
- POR 645 Accelerated Elementary Portuguese for Graduate Students
- POR 651 Intermediate Portuguese I for Graduate Research
- POR 652 Intermediate Portuguese II for Graduate Research

Graduate seminar (three credits) Fall 2021

POR 691 (co-listed with POR 322 and SPA 322) “Social Justice and Cultural Production in Latin America”

Dr. Tracy Devine Guzmán & Prof. Lidiana de Moraes

Mon/Wed: 3:30-4:45

Location: TBD

What is the role of cultural production in historical and ongoing struggles for social justice across Latin America? In this multi-lingual and transnational seminar, we seek to answer this question by examining the creation, reception, and use of literature, film, journalism, photography, and popular music in the Spanish- and Portuguese-speaking Americas, beginning in the early-twentieth century.

Grounded in an understanding of social power that stems from the legacies of colonialism and the persistence of a colonialist order, students will examine a variety of individual and collective perspectives on “justice” as they relate specifically to categories of work, class, race, ethnicity, gender, sexual identity, national origin, political affiliation, and intersections thereof. Moving into the twenty-first century, we will also consider how recent debates over environmental justice and speciesism complicate longstanding efforts to theorize and realize more equitable societies.

Over the course of the semester, students will develop a greater understanding of how diverse efforts to foster social justice have transformed over time; how those efforts relate to a variety of ongoing national projects; and how cultural production has served to reflect, advance, and sometimes hinder democratic ideas, institutions, and governance.

SPANISH

Language/culture courses (zero credits; consult Canelink for schedules)

SPA 641	Elementary Spanish I for Graduate Students
SPA 642	Elementary Spanish II for Graduate Students
SPA 645	Accelerated Elementary Spanish for Graduate Students
SPA 647	Basic Spanish for Graduate Heritage Learners
SPA 651	Intermediate Spanish I for Graduate Research
SPA 652	Intermediate Spanish II for Graduate Research
SPA 653	Advanced Spanish I for Graduate Research
SPA 657	Intermediate Spanish for Graduate Heritage Learners
SPA 658	Advanced Spanish for Graduate Heritage Learners

Graduate Seminar (three credits) Fall 2021

SPA 721/ MLL 721/HIS 697/ENG 695 “*In/tangible Pedagogies: Building an Interdisciplinary and Holistic Curriculum on Archival Studies*”

Dr. Yolanda Martínez San Miguel, Dr. Martin Tsang, Amanda Moreno, Béatrice Skokan

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Colonial Latin American Studies, for example, most of the official archives were gathered by imperial functionaries or the Inquisition, so the voices of Indigenous and Black subjects, as well as other communities that had limited access to European writing, have problematic representation in existing archives. Another problem for colonial archives is that many of the collection holdings are housed either in metropolitan centers (the Archivo de Indias, in the case of many countries in Latin America) or have been acquired by a few libraries with resources for early modern manuscripts, such that many foundational documents are actually not owned by the national communities and countries to which they should belong. Finally, in many of the Caribbean countries the issue of proper preservation of archives—due to the effects of tropical weather and hurricanes, as well as the lack of economic resources to keep archives and libraries open and in good condition—has also been an area of debate and concern. Therefore, we would like to propose an interdisciplinary graduate course in Caribbean Archival Studies, to introduce UM students to the fundamentals of archival theory and practice. Archives are defined here in their broadest terms—our working definition includes material and physical repositories of papers, objects, and art. This course is open to graduate students in the arts and sciences who wish to interrogate and ultimately add to our understanding of archives through hands-on training and experiences using the wealth of materials from UM Libraries' (UML) Distinctive Collections with an emphasis on the Caribbean and Latin America. By working with the faculty of Special Collections, the Cuban Heritage Collection, and the Kislak Center students will obtain training in multiple facets of archival processing and collection management. The syllabus will also explore new technologies for archival management. By doing so, each student will be able to understand the decisions, labor, and practices that go into the creation, care, and use of archives and their spaces. The class will also explore how archives are transforming their practices and scope and how the horizons of archives are expanding to make room for different types of archival practices. The class includes sessions lead by four guests archivists engaging in Caribbean Archival curating, preservation and theorization.